1: Gillin E-5 (1932-33) 1936 SR9 Carib SR9

(Plate 24, *b*). The individuals of the line of dancers are joined by placing their arms around each other's shoulders and waists. Later the younger women join the line of dancers. The women then snatch men from their hammocks or seats and force them to dance amid great hilarity. At the start of the dance a step is used which consists of swinging the right foot forward and bringing it back beside the other foot while the opposite leg bends slightly at the knee. The figure is then repeated on the opposite side. As the dancing becomes more abandoned the step consists simply of walking forward and backward in unison. There may be two or more lines of dancers, who at all times attempt to face the musicians. The latter, in turn, dance and cavort about as if trying to prevent encirclement by the lines of dancers, occasionally careening into the line in a mock effort to break it. In return, the dancers swoop about the musicians and attempt to force them into a corner of the house or make them fall over some article of furniture. These movements are said to have no symbolic significance at present, but are merely regarded as a form of sport. When the dancing is in full swing the sport becomes rather rough, for the tipsy musicians are continually colliding with the dancers or falling over obstructions, and the centrifugal force generated in the line of dancers as it swings about often throws the end members to the ground, as in "cracking the whip." During the entire dance songs are sung. These are often extemporized on the spot. Three tunes are used throughout the area, which are set down at the end of this section. There may be other tunes, but these and variations upon them are certainly the most popular. An individual, either a man or a woman, will raise his voice in the midst of the dance music with the words of a song. Then the other dancers pick up the words and join the singing. The composers of these songs are always recognized as such, and no one would think of claiming the authorship of a song which is known to have been introduced by someone else. Certain individuals are known as ready composers of such lyrics, four examples of which are presented herewith:

1. (Composed by a woman)

karoriapo, iyao, iyao
I am going to carry you away, uncle, uncle,

1: Gillin E-5 (1932-33)1936 SR9 Carib SR9

682 accident; in all other cases it is subject to retribution. Poisoning
627 may be distinguished from homicide in cases where it is not fatal;
poisoning itself is used as a form of retribution, but secretly, and
[154] in any case, if the poisoner is discovered, the intended victim
feels that an offense has been committed against him. The same
is true of sorcery which is used as a means of retaliation. Prac-
tically speaking, however, if a Carib who has committed an offense
discovers his victim using either poison or sorcery against him as
a retaliation, he devotes his efforts to self-protection rather than
[208] to counter retaliation. Public opinion supports the use of poison
and sorcery as means of retaliating for an unprovoked offense.
On the other hand, the use of these measures because of mere
dislike, sadism, drunkenness, or anger is regarded as offensive and
properly to be punished.

685 Theft is the misappropriation of another individual's property.
All goods are individually owned among the Caribs. A man owns,
for instance, his field, house, hunting and fishing equipment,
canoes, ornaments, tools, the game he has bagged. A woman
owns the implements which she uses in field and house, the pottery
which she makes or acquires, the basketry (which is made, how-
ever, by the male members of the family), her clothing and orna-
[177] ments. Where the Indians have come in contact with prospectors
for gold, each man has private ownership in the gold creeks which
● 424 he has discovered and which he may sell. A sorcerer and a medicine
551 man each has ownership in his techniques and knowledge. All
the foregoing types of property are alienable in one way or another.
But each individual may also be said to own his or her personal
name, which is alienable under no circumstances. To prevent theft
and magical misuse of the personal name, an Indian guards it
closely and allows only trusted intimates to know what it is.
Names, for example, Big Frog, Curly Hair, Haimara (a fish), are
invented by the mother and given to the child in infancy. They
are based on supposed resemblance of the child to some animal
and imply a faint spiritual bond between the person and said
animal.[1] Communally held forms of property, if they may be so
called, are certain songs and traditions.

000 As in many primitive communities, in spite of the importance

[1] This is, however, only a hint of personal totemism or guardian spirit concept. I have found no trace of a set of formulated rights and duties between the person and the animal involved.